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FFOULKE-DIDO & AENEAS SER.
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MONOGRAPH

BY

CHARLES M. FFOULKE

ON

The Dido and Aeneas Series

CONSISTING OF

EIGHT ITALIAN
TAPESTRIES

WITH

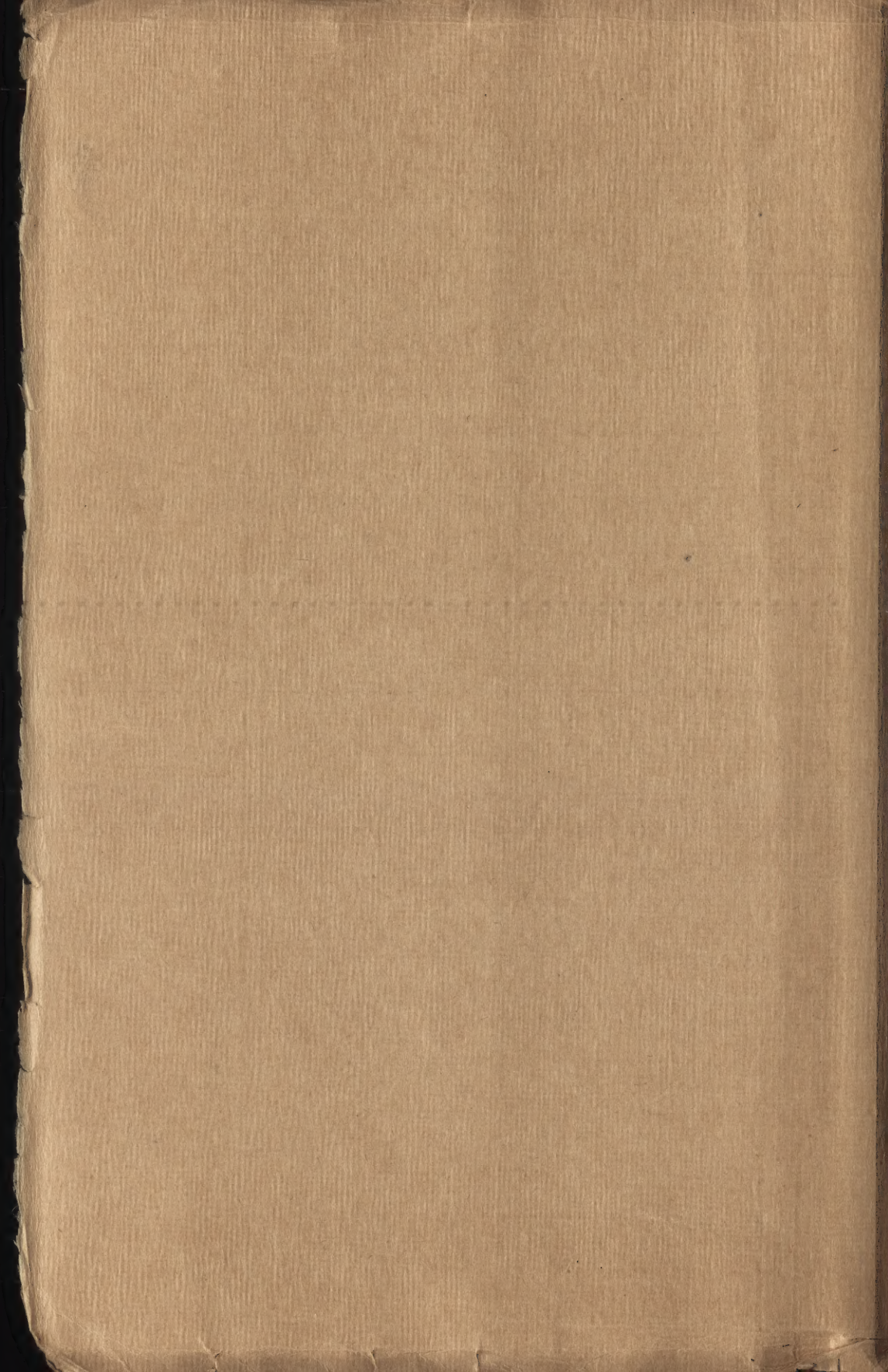
ORIGINAL BORDERS



WASHINGTON

1907

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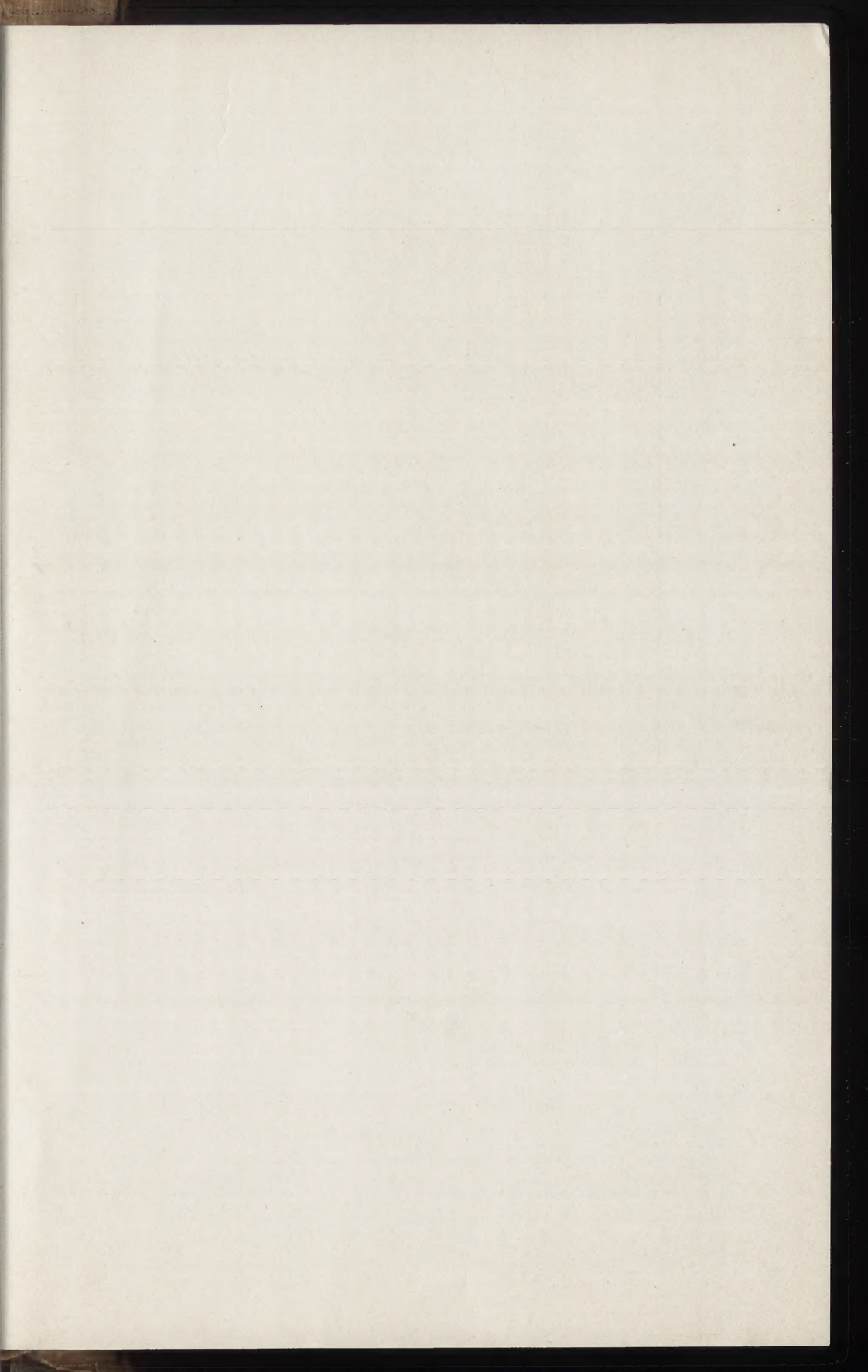
THE LIFE OF CHARLES DE FOUILLE

BY THE AUTHOR

ORIGINAL EDITION



PARIS





Portrait of Jean François Romanellus, who painted the cartoons for the Dido and Æneas Tapestries. The original hangs in the Apollo Gallery in the Museum of the Louvre, Paris.

TITLE, SIGNATURE AND SIZE OF EACH TAPESTRY

FIRST

Interview between Venus and Æneas.

Unsigned. Description page 14

Height 13 ft. 6 in. Width 10 ft. 8 in.

SECOND

Cupid in the guise of Ascanius presenting the
gifts of Æneas to Dido.

M.

Signed WOVTERS. Illustration page 18. Description
page 18.

Height 13 ft. 9 in. Width 20 ft. 10 in.

THIRD

Dido sacrificing to Juno.

Signed M. WAVTERS. Illustration page 20. Description
page 20.

This tapestry also bears the signature of J. F. Romanellus, the artist who painted the cartoons for the whole series.

Height 13 ft. 7 in. Width 15 ft. 3 in.

FOURTH

Dido showing Æneas the plans for the fortifications of Carthage.

Signed M. W. Illustration page 22. Description page 22.

Height 13 ft. 8 in. Width 18 ft. 6 in.

FIFTH

Dido and Æneas, pursued by Cupid and Hymen, seeking shelter from the storm.

Signed M. WAVTERS. Description page 23

Height 13 ft. 8 in. Width 13 ft. 9 in.

SIXTH

Mercury notifying Æneas that Jupiter commands him to quit Carthage.

Signed M. WAVTERS. Illustration page 25. Description page 25.

Height 13 ft. 3 in. Width 11 ft. 0 in.

SEVENTH

Parting of Dido and Æneas.

Signed M. WAVTERS. Description page 26.

Height 13 ft. 3 in. Width 13 ft. 0 in.

EIGHTH

Death of Dido.

Signed M. WAVTERS. Illustration page 31. Description page 31.

Height 13 ft. 5 in. Width 15 ft. 4 in.

INTRODUCTION.

Aeneas, the hero of Virgil's great epic, the "Aeneid," was, according to mythology, the son of the Trojan Prince Anchises and the goddess Venus, and was born on Mount Ida.

He took no part in the defense of Troy at the beginning, but peacefully tended his flocks on Mount Ida, until attacked by Achilles and put to flight. On being rescued by the gods, his martial spirit was aroused by Apollo and thereafter he rivalled Hector in deeds of valor against the Greeks.

He was revered by the Trojans in the same manner that Achilles was by the Greeks, and although Hector was the head, yet Aeneas was the soul of the Trojan resistance.

When he fought with Diomedes, who broke his hip with a huge stone, Venus hastened to his assistance, but was also wounded by the Greek, whereupon Apollo carried Aeneas from the field of battle to the island of Delphos, and there Latona and Diana put him in fighting trim again.

In the combat between Hector and Ajax, when the former was struck to the ground by the latter, Aeneas rushed to the assistance of Hector, which brought him into a hand-to-hand fight with Achilles, who had hastened to the support of Ajax. Although Aeneas fought valiantly he would have been killed by Achilles had not Neptune protected him.

Aeneas was frequently assisted by some of the gods

and goddesses, but Juno always sought his ruin, because he was the natural son of Venus, who was a daughter of Jupiter, born out of wedlock. All the misfortunes that befell Aeneas were created or devised by Juno in her anger at the infidelity of Jupiter.

Apprised by Venus that Troy must fall, Aeneas withdrew to Mount Ida with his followers, household gods and treasures, carrying his father on his back, and leading his son by the hand.

He repulsed the Greeks on several occasions when they tried to storm his position and many fugitive Trojans sought safety under his banner. When further resistance was hopeless he opened negotiations with the Greeks and was permitted to sail for Italy with all his troops and belongings. On the way there he was shipwrecked and cast upon the African coast, near Carthage, with "seven lorn ships and scant remains of what was once his fleet."

Upon the complaint of Venus at the unmerited sufferings heaped upon her son, Jupiter sent Mercury to Dido, Queen of Carthage, to influence her to welcome the Trojans with kindness and consideration.

When Aeneas attended by Achates started inland on a scouting expedition, Venus appeared before him to give him the information he sought, but in disguise "as a Spartan Maid," so that he should not recognize her.

* * * * *

Dido was the daughter of Agenor of Tyre. She was married in early life to Sychaeus, the wealthiest man in Phœnicia. It proved a love match. On the death of Agenor, Dido's brother, Pygmalion

ascended the throne. He was a bad man, Virgil called him "the worst of human race." He hated his brother-in-law, and hoped by killing him to get possession of his great wealth. Although Sychaeus fled to a Sanctuary for protection, yet Pygmalion pursued him and slew him while kneeling at its altar.

One night the spirit of her murdered husband appeared to Dido, warned her that Pygmalion intended to take her life, bade her fly without delay and gave her the clue to find his buried treasures.

She immediately summoned her friends and the enemies of her brother and with their help collected the immense wealth of her husband, loaded it into the ships they seized in the harbor, sailed from Tyre, and sought refuge in the wilds of Africa.

On reaching the coast she bought of the native King, Iarbas, "such space of ground as one bull's hide could compass round." By cutting the hide into thin strips she enclosed with it a large stretch of territory, much to the anger and discomfiture of Iarbas.

On a favorable part of this territory she founded the city of Carthage, and became its Queen.

Nearly all the poetry that is quoted on the following pages is taken from Professor Connington's translation of the "Aeneid."

ORIGIN, HISTORY AND IMPORTANCE OF THE EIGHTH DIDO AND AENEAS TAPESTRIES.

They were woven by M. Wauters between A. D. 1635 and 1645, in the Barberini Palace in Rome by order of Cardinal Francesco Barberini, nephew of Pope Urban VIII, and are after cartoons by Jean François Romanellus.

Cardinal Francesco Barberini while Papal Legate at the Court of France became so enamored with the tapestries he saw in the Palaces of Louis XI that he founded an atelier for weaving them in the Barberini Palace in Rome, and appointed Jean François Romanellus as purveyor of cartoons, and Jacques de la Riviere and M. Wauters as Chefs d'Atelier. The eight "Dido and Aeneas" tapestries which are the subject of this monograph and which are signed by Wauters, as well as the twelve "Life of Christ" tapestries, which are now owned by the Cathedral of St. John the Divine, in New York, and which are signed by Riviere, were therefore woven in the Barberini Atelier and evidently on the order of the Cardinal.

Both these series possess the remarkable historic distinction of having belonged for about two hundred and fifty years to the great patrician family of the Barberini of Rome, from which sprang one Pope, six Cardinals and eight Princes of Palestrina.

On pages 72 to 77 of the MSS. XLVIII in Vol. 141, now preserved in the Barberini Library in Rome, there

is among other things an inventory of the tapestries owned on October 25, 1695, by Cardinal Carlo Barberini, nephew of Pope Urban VIII. The tapestries which are the subject of this monograph are included in this inventory under the title of:

"Series woven in silk and wool representing the history of Dido and Aeneas, designed by Romanellus—eight tapestries."

These eight tapestries passed from the Barberini collection into the Ffoulke collection in 1889.

The fineness of their texture, the large number in the series, which is rarely exceeded in the collections of the greatest Museums of Europe, the absorbing story which they illustrate, their magnificent borders, their rare decorativeness, their strong and graceful compositions, their well-preserved, rich and harmonious colors, the nobility of the prominent personages, particularly the Queen and the Trojan, the life, pathos, sentiment and movement expressed in them and their historical importance combine to make them a wonderful series of antique tapestries.

They were rated as antique works of art by the experts of the Italian Government and those of the Royal Galleries of the Uffizi, when application was made to export them from Rome and Italy. The Italian Minister of Public Instruction affixed his official seal to each tapestry as evidence that the Government had consented to its exportation, and that the Roman export tax on it as an antique work of art had been paid. On account of the clamor caused by the loss of the Barberini collection of tapestries to Italy, the American

purchaser had them examined by the experts of the Royal Galleries of the Uffizi at Florence who affixed the seal of the Galleries to each one as confirmative evidence of the right to export them and of the payment of the Roman export tax. In consequence each tapestry bears two seals, without which they would not have been allowed to leave Italy.

They are in first class order, have never been mutilated in any way, and are in the same condition, excepting some life-preserving repairs, as when they issued originally from the Barberini atelier.

They recall but few Flemish traditions, except the hatching of the colors. By hatching is meant that peculiar manner of melting different colors or their varying shades, into one another by projections imitating in a measure the teeth of a comb.

They were woven for an Italian Prelate, under an Italian sky, after cartoons by an Italian artist, and by a weaver of Flemish Ancestry who was probably born in Italy. Even if these facts were unknown their delicately toned landscape backgrounds, their soft blue skies, their clear, light atmospheres, their wealth of marble accessories, and above all else their style, character and treatment indicate to the connoisseur an Italian origin. They were woven to decorate the palace of an Italian Cardinal with cultured and refined tastes, who lived in a warm climate, whose eyes were constantly delighted with the magnificent frescoes of his native city, as well as with her triumphs in marble, and they issued from an atelier which he established in his own palace in Rome.

Naturally he wanted them to express Italian taste and feeling, to illustrate Italian skies and atmosphere

and to suit an Italian climate. We revel in delight that the cartoonist and master-weaver succeeded in interpreting his wishes in such a superb series of textile paintings.

M. Wauters, the author of the "Dido and Aeneas" series, but not of the "Life of Christ" series, was probably a descendant of the Wauters of Flanders, who founded, A. D. 1438, an atelier of tapestry weaving in the Republic of Sienna, Italy. The writer regrets that he has not yet had the time to write a biography of this celebrated master-weaver, whose signature is woven in the brown band at the bottom of six of the eight Dido and Aeneas tapestries, and whose initials are woven in the brown band at the bottom of one of them.

Jean François Romanellus, known in Italy as Giovanni Francesco Romanelli, painted the cartoons for the eight Dido and Aeneas tapestries and his signature is woven in the left hand lower corner of the third one, which illustrates "Dido Sacrificing to Juno."

Romanellus was born in Viterbo, Italy, in 1617, and died there in 1662. He was a protégé of Cardinal Francesco Barberini, who gave him many orders and introduced him to many high prelates and sovereign princes among whom was Cardinal Mazarin.

When only fourteen years of age he painted a picture for the High Altar of the "Congregazione degli Scolari," in Viterbo, which ranks as a chef-d'œuvre. The subject of this painting is the visit of the Virgin to St. Elizabeth. On the death of Pope Urban VIII and the flight of Cardinal Francesco Barberini to Paris, Romanellus was summoned to France by Louis XIV. Among the principal frescoes which he painted while

in Paris are those now decorating the halls and cabinets in the Museum of the Louvre, which bear the title of the "Musée des Antiques."

He also painted portraits of Louis XIV and the Queen Mother, Anne of Austria. The King was so delighted with these portraits and the other paintings of Romanellus in Paris that he presented him with the Order of St. Michel, an honor usually reserved for Princes and Sovereigns, and gave him in addition "twelve thousand scudi and many jewels of great value."

In the "Cyclopedia of Painters and Paintings," by Champlin and Perkins, there is a portrait of Romanellus, which represents him as possessing refined and cultured features and as wearing a moustache and imperial with his hair curled after the fashion of his period.

In the Apollo gallery of the Museum of the Louvre will be found twenty-eight portraits in Gobelins tapestry of those Monarchs, Architects and Artists, under whom the Louvre was built and decorated. On the central part of the west wall of this gallery will be found that of Jean François Romanellus, who decorated with frescoes the ceilings of the lower rooms, which were formerly the summer apartments of Anne of Austria, but which are now filled with the Venus de Milo and other antique statues, etc.

The writer refers all those who may desire further information concerning this celebrated artist, to his "Biography of Jean François Romanellus."

DESCRIPTION OF THE BORDERS.

In the center of all the top borders is a dark blue motive, to the right and left of which are cherubs playing with ribbons and reclining upon festoons of leaves and flowers. This dark blue motive was probably introduced so that the owner should have a place in which he could put his coat of arms if he so desired and without detracting from the merits of the tapestries, for it could easily be cut out and his coat of arms, after being woven on a small loom, could be deftly inserted in its place.

In the side borders of all are twisted marble columns with Corinthian capitals. The shafts of these columns are entwined with ropes of exquisitely colored flowers of many kinds. Each of the pedestals of these columns is decorated with a blue cartouche, the central volutes of which form the neck of a woman whose head is crowned with a wreath of leaves, and whose throat is encircled by a string of pearls.

In the center of all the bottom borders, are a helmet decorated with blue ostrich feathers (which are so natural, they look as if a breath of air would make them wave), a bow, a sword and two shields over which is thrown a red piece of drapery. To the right and left of these central decorations are what may be termed heraldic dolphins holding in their mouths an odd-looking dark blue shell.

The side borders are in particular of unusual beauty and are unique in character. Although the ropes of

flowers appear on first sight to be alike, yet examination proves them delightfully different in detail. The same flowers are not always in the same places, nor are they always presented in the same manner. In some instances they incline to the right, in others to the left and often they are full face. In some places they are buds, in others they are full blown, and in the balance they are ready to fall. The general harmony has been maintained by repetitions of the main idea, but the versatile variations in the details add materially to the artistic effect and prove the weavers were past masters of their art.

DESCRIPTION OF EACH TAPESTRY.

BEGINNING WITH THE FIRST AND ENDING WITH THE EIGHTH.

THE FIRST TAPESTRY illustrates the meeting between Venus and Aeneas, who is accompanied by Achates.

The goddess wears a pale lemon yellow robe and a blue mantle with silver lights.

"Bare was her knee; her mantle's fold
The gathering of a knot controlled."

In her right hand she holds an arrow and upon her back hangs a quiver of arrows. Aeneas besought the goddess, whom he naturally mistook for Diana, although she is without the crescent in her hair, to

"Instruct us, 'neath what sky at last,
 Upon what shore our lot is cast;
 We wander here, by tempest blown,
 The people and the place unknown."

To this appeal Venus answered:

"The Punic state is this you see,
 Agenor's Tyrian colony;
 But all around the Libyans dwell,
 A race in war untamed and fell."

She also told him the cause of Dido's flight from Tyre, and most of the adventures which had befallen her since, but she did not tell him how Dido had outwitted Iarbas, nor that as long as Carthage existed she would be worshipped there as a divinity.

Nevertheless she told him enough to inflame his heart with a chivalrous sympathy for the Carthaginian queen. In conclusion, she pointed out the road which led to Carthage, promised that he would find there the balance of his ships as well as the friends he had given up for lost, and then vanished.

Aeneas recognized his mother too late and unsuccessfully attempted to recall her by vows of tenderness and love. The animated figure, the picturesque costume and the graceful pose of Venus fittingly portray the lovely vision which Virgil painted in words.

Aeneas is not, in this tapestry, the majestic demi-god he is represented in the rest of the series. He has been ship-wrecked, is anxious about the fate of his companions and is a suppliant to the goddess before him. He wears a shirt of mail a dark brown mantle with

red lights and blue short breeches. Achates stands behind his idolized chief and gazes at Venus with rapt attention and with a gesture of astonishment. He wears a faded rose-brown body garment and a blue mantle with silver lights.

The venerable river god in the central plan and the charming landscape background unite to complete an exceedingly interesting and artistic composition.

When Aeneas and Achates arrived at Carthage and entered the temple of Juno, they were astonished to find it decorated with illustrations from the Grecian and Trojan wars, and before they had recovered from the amazement which these soul-stirring frescoes excited, Dido swept past them accompanied by a gorgeous retinue of officers and followed by those Trojan Chiefs whom Aeneas had given up for lost. It must not be forgotten that Venus had enveloped Aeneas and Achates in a cloud which permitted them to see everything but which rendered them invisible. They saw the Queen mount her throne and heard her grant their comrades permission to tell their story. Ilioneus informed her they did not come as enemies, but had been driven upon her shores by the violence of a hurricane when on their way from Troy to Italy, with Aeneas in command, and he craved her permission to repair their damaged ships, so that if Aeneas was still living they might, with her consent and under his banner, continue their journey. The Queen listened attentively and promptly acceded to their prayers, but added—

“Or would a home on Libya’s shores
Allure you more? This town is yours,

Lay up your vessels; Tyre and Troy
Alike shall Dido's thoughts employ."

As Venus had already predisposed the heart of Dido in favor of Aeneas, the Queen paid the following tribute of praise to the Trojan:

"And would we had your monarch too,
Driven hither by the blast, like you,
The great Aeneas."
"Scarce had she said, the cloud gave way,
Aeneas stood to sight confest—
A very god in face and chest."

Bowing low the Trojan stepped toward the astonished Queen and said:

"Lo, him you ask for I am he,
Aeneas, saved from Libya's sea."

He thanked her warmly for her kindness to his followers, and in glowing, almost passionate language, praised her queenly worth and virtues. She replied with grace and modesty, and informed him that her father, proud of his descent by the Trojan line, had filled her youthful mind with admiration for the glorious deeds of the sons of Troy.

She then commanded a solemn day of sacrifice to the gods for protecting the Trojans, ordered a banquet in honor of Aeneas and sent food and clothing to his troops.

Meanwhile Aeneas sent Achates to the ships to escort his son Ascanius to Carthage and to bring the following for the Queen:

"A robe with stiffening gold enwrought,
 A veil, the marvel of the loom,
 Edged with acanthus' saffron bloom;
 These Leda once to Helen gave,
 And Helen from Mycanae bore,
 The sceptre Priam's eldest fair,
 Ilione, was wont to bear,
 Her necklace, and her coronet
 With gold and gems in circle set."

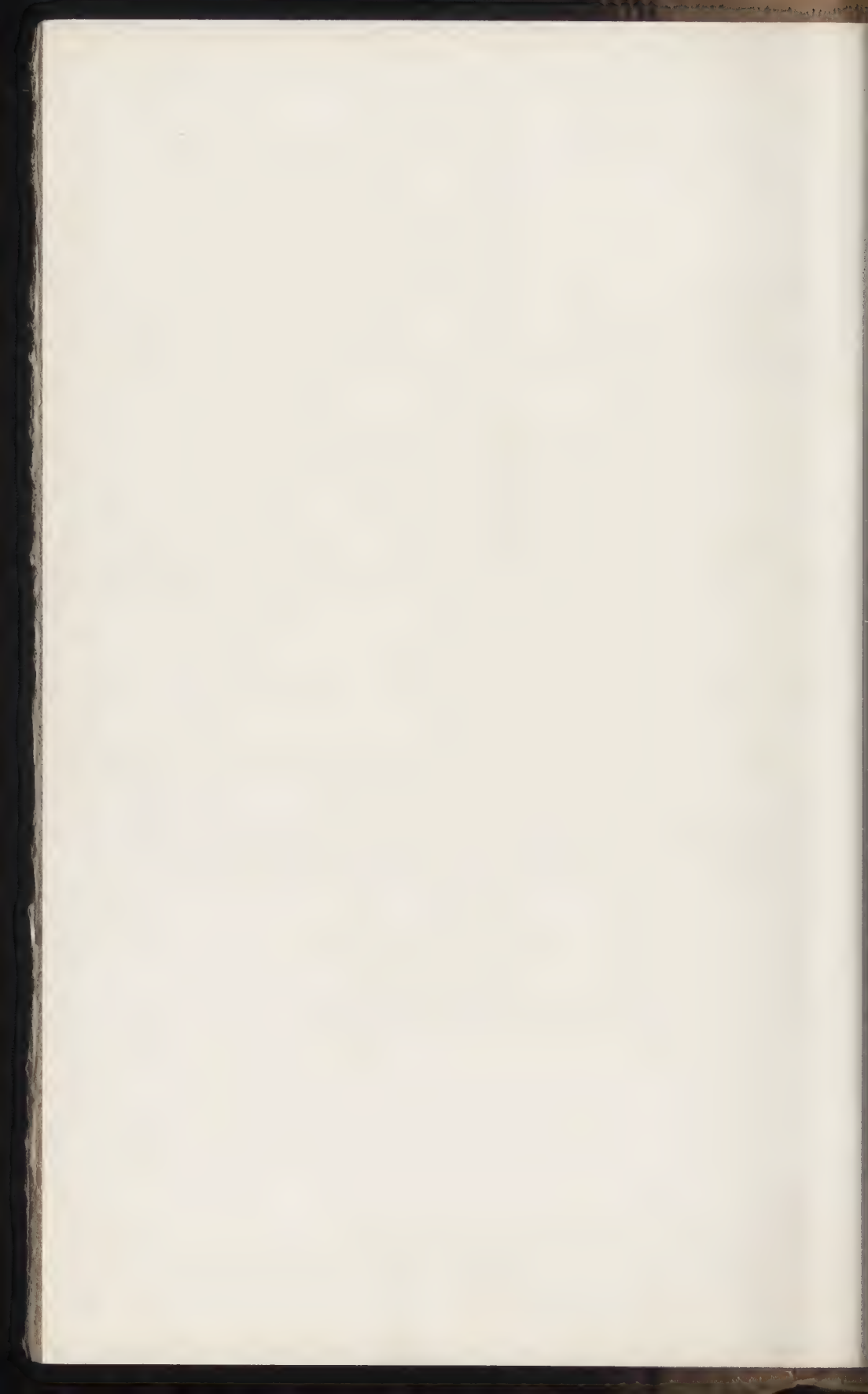
THE SECOND TAPESTRY illustrates Cupid disguised as Ascanius, presenting Dido with the veil of Helen and the sceptre of Ilione. Dido had commanded a seat for Aeneas at her side and they appear as if occupying a dual throne. The leading Trojan chiefs recline at the feet of the royal couple, upon a pale green carpet which covers the steps of the throne. In the background the attendants busy themselves in various ways in preparing the table for the banquet previously mentioned. Achates has returned from his errand, and spear in hand presents, as he imagines, the young Ascanius, who kneeling at the feet of Dido offers her the gifts he was instructed by Aeneas to give her. The proud father introduces his supposed son, and the beautiful Queen makes no effort to conceal her delight. By the wiles of Venus, Cupid was persuaded to assume the guise of Ascanius and to present the gifts to Dido, so that she should not escape from falling in love with Aeneas.

The little god not only filled this mission with success, but deceived both Aeneas and Achates, since neither of them imagined Venus had substituted the god of love for the heir of the Trojan hero.



The Second Tapestry.

CUPID IN THE GUISE OF ASCANIUS PRESENTING GIFTS OF AENEAS TO DIDO.



The tableau is magnificent. It is full of life, movement and character, and represents an Aeneas who apparently deserves the praises which Virgil lavished upon that hero in his verses on the disappearance of the cloud and the sudden apparition of the Trojan before the Queen. Dido wears a crown, a blue robe with silver lights and a pale lemon yellow mantle which is draped across her chest. She gazes with rapturous gestures upon the lovely boy and the unique presents he tenders her. It is evident that Cupid has already pierced her heart with his golden-tipped arrow of Love. Aeneas wears a blue tunic, light blue body armor with scales and pale yellow pendants and a dark brown mantle enriched with red. Achates is splendid, being almost the equal of Aeneas in looks, pose and dignity. The master-weavers interpreted with signal success the marble floor, the columns and pilasters, the draperies of the palace, the costumes of the principal personages, the activity of the attendants, the surprise of the Trojan chiefs, the delight of Dido and the serenity of Aeneas. The excellence of the grouping and posing of the principal personages, of the servitors preparing the feast and of the officers reclining near the base of the throne deserve unstinted praise.

At the end of the feast, when the goblets were again filled with wine, Dido entreated Aeneas to narrate the principal events in the siege and fall of Troy, and to recount some of the thrilling exploits of the great heroes on both sides. He yielded to her wishes and in graphic language painted the history of those terrible combats. Before he had finished she realized that she was in love with him. She struggled to recover her peace of mind and to remain faithful to the memory

of her murdered husband, but her new love and the counsel of her sister Anna rendered her struggles useless. Anna counselled her to marry Aeneas because her life and the existence of her infant colony were menaced by Iarbas, whose suit she had indignantly refused. Anna also excited her ambition by portraying the dizzy power to which Carthage might aspire if she linked to her fortunes the courage and military skill of the Trojans.

As Dido already loved Aeneas, it would have been extraordinary if these arguments had not convinced her she ought to marry him in the interests of her people. Nevertheless, she consulted the oracles and propitiated the deities in the hope that they would guide her aright.

THE THIRD TAPESTRY illustrates Dido sacrificing in the temple dedicated to Juno, the patroness of Carthage, and the deity "who presides supreme o'er bridegrooms and o'er brides." Dido hoped, as Virgil declares, that the goddess would direct her what she ought to do under the circumstances.

The gilded bronze statue of Juno, with her emblem, the peacock, at its side, is visible on the left. Dido wears a crown, a blue robe with silver lights, and a pale brown mantle with red shadows and lemon yellow lights. She is attended by two maids of honor, and "feeds the altar with Sabæan smoke," which was made by burning upon the altar coarse grains of spelt¹ and salt which constituted the sacrificial meal of the immolated animal. It is easy to read upon her serious face her im-

¹ Spelt was the chief cereal of ancient Egypt, probably the rye of the time of Moses.



The Third Tapestry.
DIDO SACRIFICING TO JUNO.

plicit faith in the mystic rites in which she joins. She evidently takes the grains of spelt and salt from a decorated stone box held up by an acolyte, who wears a laurel wreath and a bluish green robe with pale yellow lights. The slaughtered heifer lies in front of the altar with a garland of leaves fastened to its horns and encircling its neck. The temple butcher kneels before it, with his back to the spectator, while his attendant, clad in a green tunic, holds toward him a large basin. Behind the altar, a young priest plays upon a shepherd's pipe, another holds a bowl with handles, and the chief priest of Juno extends his right hand toward the statue of that goddess, at the base of which the sister and nurse of Dido kneel in prayer. All those wearing chaplets are consecrated to the worship of Juno.

The signature of J. F. Romanellus, who painted the cartoons for all the tapestries composing this series, is woven in the left-hand lower corner of this one. Although the eye is delighted with the lovely and graceful Queen, deeply absorbed in the pagan rites, yet the mind can not refrain from wondering that such a clever sovereign could have been the slave of superstition. The composition is deeply interesting and is full of movement, sentiment and pathos. In fact an air of faith and fervor pervades the whole scene. The grouping is excellent, and all the personages are well-drawn, well-posed and picturesquely costumed. The marble columns, the vista opening between them, and the richly carved altar, are textile triumphs.

Dido was unhappy because Aeneas had not yet declared himself, and to distract her mind she conducted him through her devoted city and showed him its

stately homes, its massive towers, grim bastions and working multitudes. She explained to him the sources of the wealth of Carthage, the plans for strengthening its walls and for protecting its growing trade and industries.

THE FOURTH TAPESTRY illustrates Dido showing Aeneas the plans for the fortifications of the city. She wears a crown, a deep lemon yellow robe, a blue tunic with silver lights, and a long mantle with pale yellow lights, which is clasped across her chest and which is apparently lined with ermine. Aeneas wears a helmet adorned with white ostrich feathers, a light blue body armor, with scales and with pale yellow pendants, a blue tunic with silver lights, and a dark brown mantle enlivened with red.

Dido is attended by her sister Anna and points out to Aeneas, on the plan held up for their inspection by a kneeling youth, the site for the proposed citadel. Her pleading eyes, as well as the humble gaze and gesture of the architect, seem to implore the advice and assistance of the Trojan, whose contemplative features and attitude manifest his deep interest. Even if unaware that the Queen loves him, his chivalous nature guarantees her his hearty co-operation in all her military plans and places all his warlike abilities at her command. She is certainly a fine looking woman, and apparently very much in love. In the background some mechanics roll a marble column, others build a wall, still others hoist an immense block of marble, another mounts a ladder with a stone upon his shoulder, and one near the front cuts a design upon a stone. None



The Fourth Tapestry.

DIDO SHOWING AENEAS THE PLANS FOR THE FORTIFICATIONS OF CARTHAGE.

of these men are dummies, for all look like real mechanics, actually performing the duties assigned them.

It is a superb tapestry, and deserves as much admiration and praise as any in the whole series. The composition is strong and full of character. The loving and graceful Dido, the stately and absorbed Aeneas, the interested and matchmaking sister, the earnest and unassuming architect, the kneeling boy, and the toiling men are all skilfully drawn as well as artistically posed. Practically all the figures stand out in grand relief upon the light toned background of marble and sky. The figures and features of the Queen, the Trojan and the architect are grand works of art. It is, in short, a remarkable painting in warp and woof which first attracts, then interests and finally absorbs us.

Do what she would the Queen could not subdue her increasing love for the Trojan hero. She tried many modes of distraction, but all proved unavailing. Finally, she gave a grand hunt in his honor, which happily terminated in a mutual avowal of love.

THE FIFTH TAPESTRY illustrates the Queen and the Trojan pursued by Cupid and Hymen, seeking shelter from a violent storm. As the tempest was prepared by Venus and Juno expressly to bring the couple together, so that they might plight their troth, unseen by their courtiers, they are followed toward the cave of retreat by the gods of Love and Marriage, to symbolize the conspiracy of the goddesses. At the close of the conference between Venus and Juno on the subject, the latter promised—

"That when the hunter-train beset,
 The forest walks with dog and net,
 A furious tempest I will send,
 And all the heaven with thunder rend.
 The rest shall scatter far and wide,
 Well pleased in thickest night to hide,
 While Dido and the Trojan King
 Chance to the self-same cave shall bring.
 And there myself, your will once known,
 Will make her his and his alone.
 Thus shall they wed. Love's Queen assents;
 Smiles at the fraud, but not prevents."

In the background two of the courtiers struggle with their frightened horses, and a third, with his mantle drawn over his head, hurries away from the main scene. Here, as in every instance, where they appear together, the Queen and the Trojan are a splendid looking couple. They have fine features, lit up with eager interest, and lithe athletic figures, which move in graceful harmony. Aeneas gallantly holds his mantle over the head and shoulders of Dido as they hurry toward the cave, but neither pays any attention to the owl flapping its wings in the tree above their heads. On any other occasion they would probably have been appalled at the sight of this bird of ill omen. The beautifully little gods Cupid and Hymen actually ride the air, and they, as well as the men and frightened horses, are full of life and action.

It is a scene of absorbing interest, skilfully and poetically interpreted. In a word, the composition is remarkable for its display of graceful movement, and





The Sixth Tapestry.

MERCURY NOTIFYING ÆNEAS THAT JUPITER COMMANDS HIM TO QUIT CARTHAGE.

for its subtle interpretation of the spirit of Virgil's verse.

When Jupiter, in response to the complaints of Venus, guaranteed Aeneas a kind reception at the court of Dido, the goddess promised that her son would not swerve from the path that had been marked out for him, nor forget that his line was destined to found a city in Italy that would rise, flourish and finally overwhelm Carthage.

Incensed at the prolonged stay of Aeneas at the court of Dido, Jupiter summoned Mercury, and ordered him to notify the Trojan that he must promptly fulfill his mother's promises.

THE SIXTH TAPESTRY illustrates Mercury executing the commands of Jupiter. The messenger of Jove is an athletic looking personage, although floating in the air and with arms outstretched toward the sea he orders Aeneas to quit Carthage and sail for Italy without delay. He wears a winged cap of deep bluish green, with yellow lights, and a reddish brown mantle with golden lights. The breezy folds of his mantle bear witness to his rapid descent from Olympus. Although Achates and his female companion are evidently unaware of the presence of the god, since they tranquilly continue their tête-à-tête, yet Aeneas clearly recognizes him as representing the majesty and power of Jove by recoiling with a gesture of awe and dismay, by attempting no defense, by riveting his eyes upon the figure of the god, and by the rising of his hair, as he listens to the peremptory mandates of Jupiter. As he dares not

rebel nor even defer his departure, he immediately begins his preparations to obey, but instructs his chiefs to disguise his intention as long as possible. He wears a pale blue body armor with plates and scales, and brownish yellow pendants, a blue tunic with silver lights and a reddish brown mantle.

The landscape background and its bit of Grecian architecture are beautiful accessories to the main scene. The figures of Mercury and Aeneas, with their rich and warm colored mantles stand out in high relief from the light tones of the sky and the marble balustrade. The appearance and attitude of the Trojan are correct in every particular. By inclining him backwards upon his left hand, with his right raised in awe and dismay, by the pose of his whole body and by his rising hair, Romanellus and Wauters have portrayed with wonderful skill and fidelity, the demi-god overcome with reverential fear and consternation.

The pose of Achates is both indolent and graceful. The figure of Mercury, although anything but invisible, rides the air as if devoid of weight.

Notwithstanding all the efforts of Aeneas to conceal his purpose until he could personally give Dido the reasons which compelled him to leave her and Carthage, she quickly discovered his intention to forsake her, "Can aught beguile love's watchful eye"?

THE SEVENTH TAPESTRY illustrates the parting of Dido and Aeneas. The Queen and the Trojan fill the central positions. The sister and nurse of Dido stand in the right middle plan, unhappy and helpless observers of the pathetic scene. The Trojans on the sea

shore prepare their ships for departure. We sympathize with the distracted Dido, and regret that Aeneas does not show more of the anguish and suffering the "Aeneid" declares he concealed with difficulty, when she entreated him to abandon his intentions, in the following pathetic language:

"Nor present love, nor hand once plight,
Nor dying Dido stays your flight?

* * * *

From me you fly! Ah! let me crave
By these poor tears, that hand you gave;

* * * *

By that our wedlock, by the rite,
Which, but begun, could yet unite.
If e'er my kindness held you bound
If e'er in me your joy you found,
Look at this falling house and still,
If prayer can touch you, change your will."

Aeneas unsuccessfully tried to make her realize that he dared not disobey the commands of Jupiter, and in concluding his efforts solemnly affirmed, as his gesture indicates: "'Tis Heaven, not I, that calls to sea." It is not reasonable, however, that any defense he could offer would satisfy her, as no woman will complacently permit her lover to break the chains with which she believes her charms and virtues have securely bound him. Naturally, therefore, this exalted Queen could not calmly brook desertion by the Prince to whom she had given her heart, with whom she had shared her throne, and on whom she had lavished the wealth

of her city. She accused him of traitorous conduct, called down the vengeance of Heaven upon his head, hoped he would be shipwrecked on his way to Italy and would appeal to her for succor, which she would refuse, and warned him her ghost would follow him and torment him through all eternity. When she found that her threats had no more effect than her prayers, she plaintively added :

“Now, now I know
Queen Juno’s self has turned my foe;
Not e’en Saturnian Jove is just;
No faith on earth, in heaven no trust.”

Aeneas is a majestic personage from his plumed helmet to his sandalled feet. His looks, attitude and gesture bespeak a hero superior to earthly woes and suffering, or a monarch sacrificing love and personal inclinations to the demands of state.

Dido is every inch a Queen, but she exemplifies majesty robed in grief and amazement, as she pleads with her departing lord. Her gestures, her faltering steps and almost every line of her features and figure disclose the anguish of her heart.

Aeneas holds a spear and wears a helmet with white ostrich plumes, a light blue coat of mail without scales and with pale yellow pendants, a blue tunic with silver lights, and a dark brown and red mantle.

Dido holds her handkerchief to her eyes and wears a crown, a lemon yellow robe, a blue overskirt with silver lights, embroidered around the sleeves and bottom, and a dark colored mantle with yellow lights. She has lovely eyes and her hair falls in ringlets over her shoulders.

Anna wrings her hands and wears a faded rose skirt and a green over dress with yellow lights.

The rich, warm colors in the costumes bring out the figures in fine relief from the light background of marble, sea and sky.

It is a pathetic and absorbing composition that imprints itself upon the mind with such distinctness that memory can recall it at will.

When Dido mounted to the turret of her palace to watch the Trojans preparing to sail away, Love reasserted his power, so she called her sister Anna, coached her in the language to use, and bade her hasten to the ships and implore Aeneas to defer his departure for a short time since he would not abandon it altogether, but the mission was unsuccessful. Anna's prayers and tears, and her recital of the despairing words of the Queen, failed to shake the resolution of the Trojan to quit Carthage as soon as possible.

"Sighs, groans and tears proclaim his inward pains,
But the firm purpose of his heart remains."

Aeneas slept on board his ship intending to set sail at dawn, but Jupiter sent Mercury to advise him that Dido meditated preventing his departure by force. The god awakened him, delivered the message, and as he soared aloft repeated:

"Away to sea. A woman's will
Is changeful and uncertain still."

Aeneas aroused his men, informed them of the warning brought by Mercury, and soon the whole fleet

left the Libyan shores forever. Dido, watching from her turret in the early dawn, saw the Trojan ships standing out to sea.

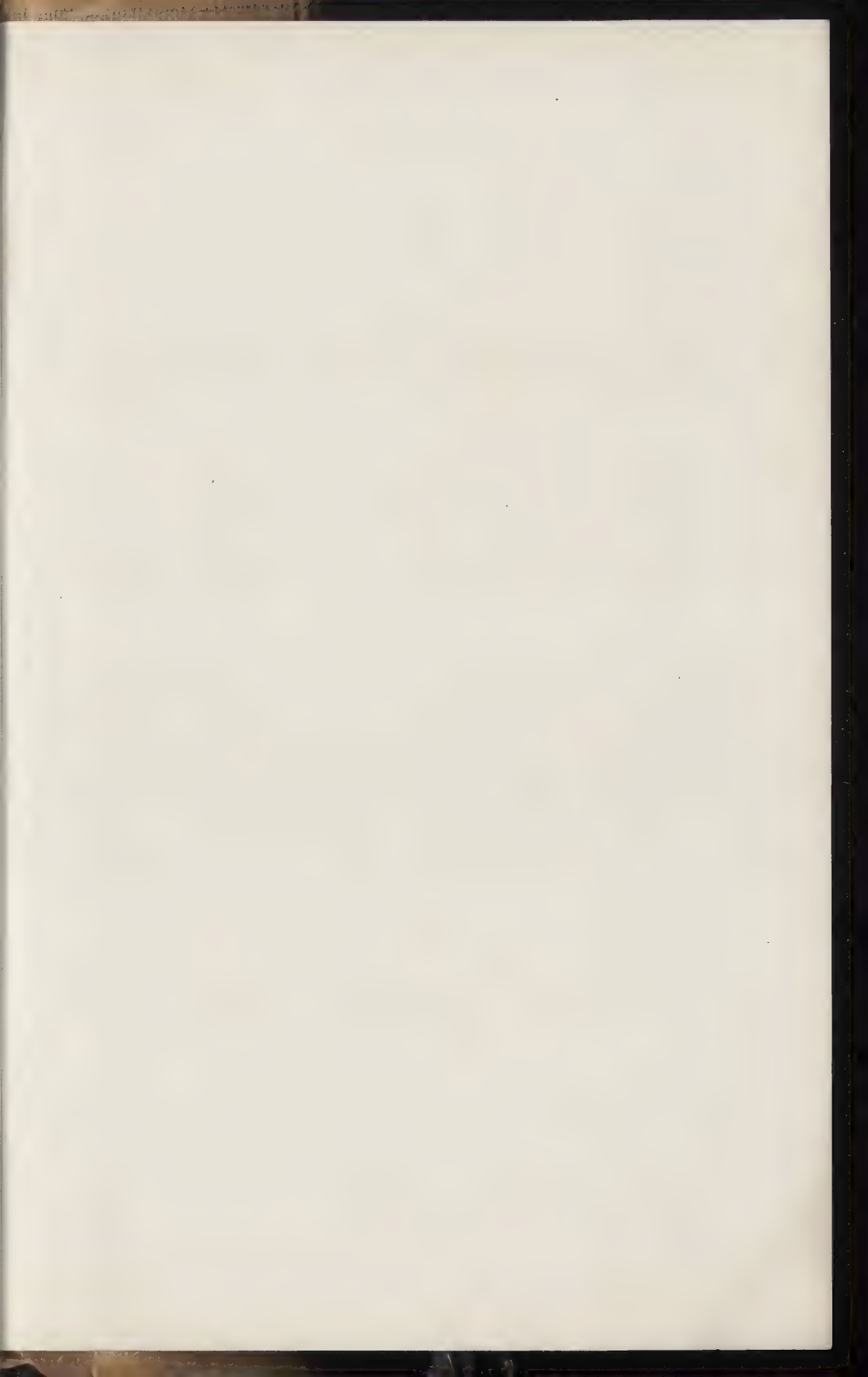
In her frenzy she regretted that she had not slain both Aeneas and his son when they were in her power, that she had not destroyed his fleet by fire, and flung herself amidst the flames. Notwithstanding her threats her love, at intervals, blazed out in her words with resplendent light. Her tortured heart had after all no worse thought than to perish with the man she loved so well, even had he owed his destruction to her. She finally determined to end her life and closed her remarkable rhapsody of maledictions and tenderness with the following legacy to her people which practically commanded and presaged the Punic wars which ended in the triumph of Rome and the destruction of Carthage.

“And Tyrians, you through time to come
His seed with deathless hatred chase:
Be that your gift to Dido’s tomb:
No love, no league, ’twixt race and race.

* * * *

Fight shore with shore, fight sea with sea,
Fight all that are or e’er shall be.”

As the fleet of Aeneas disappeared in the distance, Dido prepared for death, but fearing her purpose might be discovered, she dissembled and declared to those around her that she was determined to pluck his treacherous love from her heart. All were deceived, when she gave the command:





The Eighth Tapestry.
DEATH OF DIDO.

"You in the inner court prepare
 A lofty pile 'neath open air:
 There duly be the armor placed
 Left by the traitor in his haste,
 The sword forgot, the doffed attire,
 The bridal bed that wrought my woe;
 Whate'er was his is doomed to fire;
 So magic bids and I desire."

She directed her attendants to send for the "Priestess of Massylian race" to read the pages of futurity to her, and summoned her sister Anna to anoint her for the proposed sacrifice to Jove. When the Priestess and Anna had left her she ordered her nurse to light the pile of oak and pine in the court upon which the armor, clothing and sword of Aeneas had already been placed,

"And give to flame the fatal bed
 Which pillowed once the Trojan's head."

When the nurse had obeyed the order she went to her own room, and Dido seized the opportunity to run into the court, mount the smouldering pile, seize the Trojan's sword and plunge it into her own bosom. Every one should read her good-bye to the world, to the city of her creation, to the Tyrians who adored her, and to the man who deserted her.

THE EIGHTH TAPESTRY illustrates Dido upon the fatal pile. One elbow rests upon the body armor of Aeneas and his shield and helmet lie near her feet.

She has plunged his sword into her bosom and her

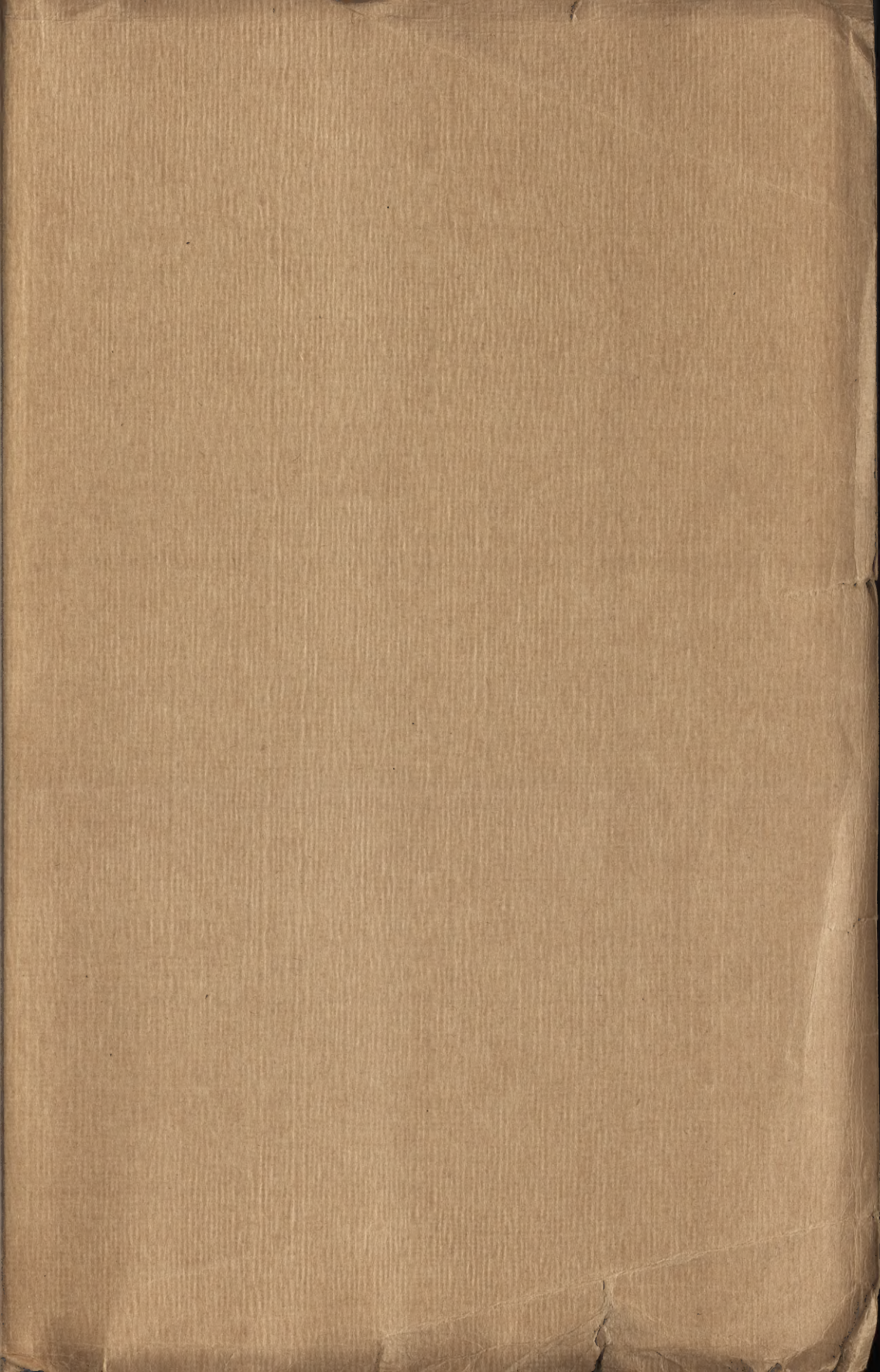
agonized laments have brought her sister Anna, the Massylian priestess and the nurse to her dying bed.

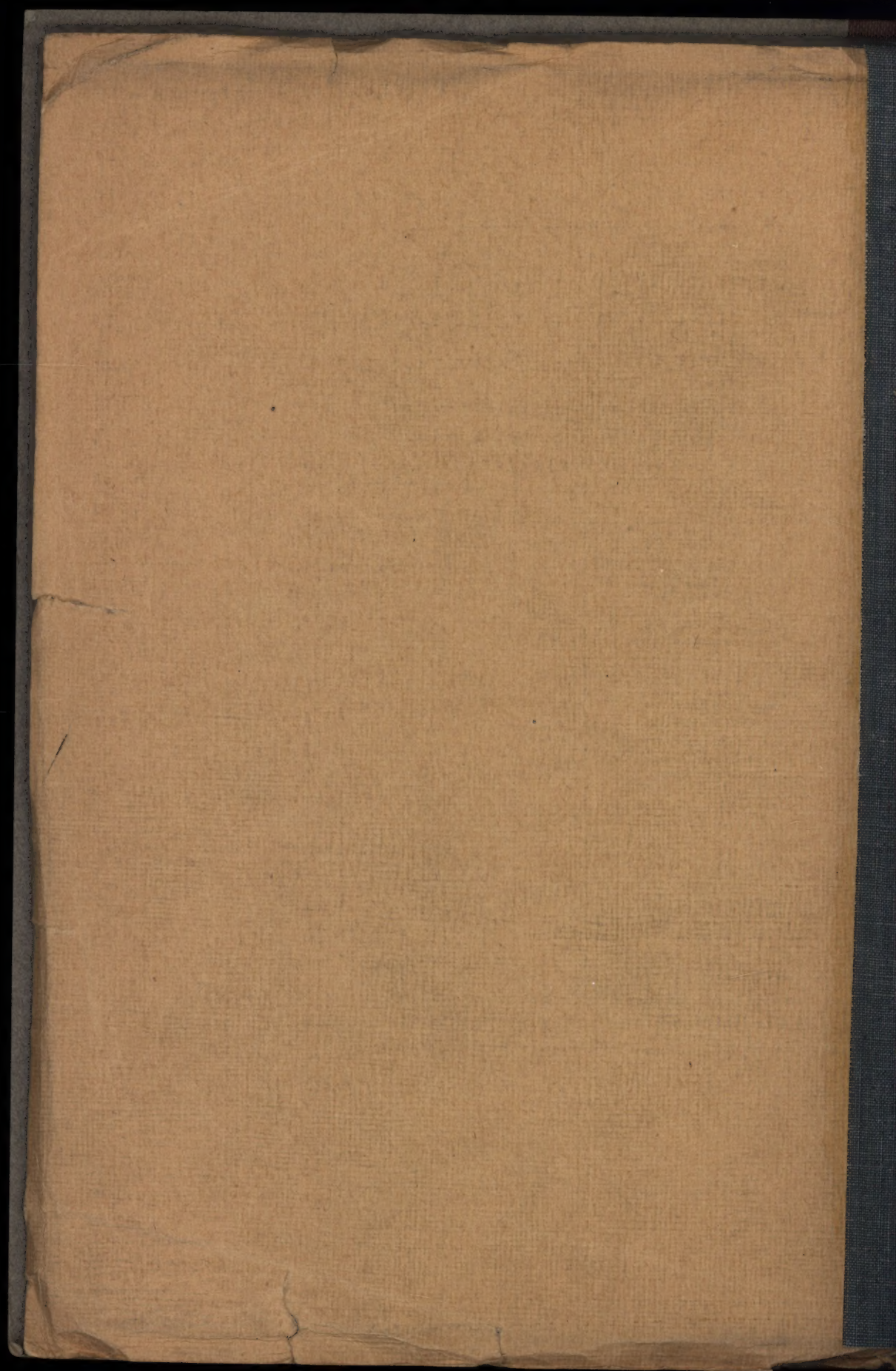
Anna kneels upon the pile and supports the wretched Queen with one hand and raises the other with a gesture of consternation. The priestess, tearing her hair, crouches at the feet of Dido and the nurse stands weeping in the right background. The chief priest of Juno approaches through the archway, and his assistant vainly tries to call his attention seaward, to the fleet of Aeneas sailing away. As Dido did not perish by the hand of fate, but rushed on death before her time, her spirit, according to Pagan ideas, would never be at rest, unless, before it leaves her body Proserpine had severed a ringlet of her hair and stamped the sign of the powers below upon her brow. Consequently pitying Juno sent Iris quickly down from heaven to get the ringlet, carry it to the Queen of Hades, and shorten all the agonies of death. Iris fulfills her sacred mission, hovers over the dying Queen and whispers:

"This lock (of hair) I bear away,
And free you from your load of clay."

Dido wears a light colored under garment and blue robe with silver lights, Anna, a dark colored under garment and red robe, and Iris a golden brown robe.

It is a strong and impressive composition full of sentiment and pathos. The burning pile decked with the arms and armor of Aeneas is capitally rendered, but the grandeur of the tapestry rests upon the marvellous portrayal of the loving sister, the weeping nurse, the crouching priestess tearing her hair, the amazed priest and his youthful attendant, the hovering messenger of Juno and the superb Queen upon her couch of death.





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